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REPORT OF THE TRUSTEES FOR THE YEAR
ENDED DECEMBER 31, 1914.

THE year that has seen the opening of the Benjamin Altman Collection and the exhibition of the J. Pierpont Morgan Loan Collection, must be recorded as one of unusual importance in the history of the Museum. It has been an important year, however, not alone because it has witnessed the opening of these exhibitions to the public and has been marked by other acquisitions of value, but because of an increase in usefulness, both on the educational and on the artistic side, and a fuller accomplishment of activities in all directions. The membership has held its own, even in a period of financial depression; the attendance has increased over that of recent years; bequests as valuable for what they indicate of confidence in the future of the Museum as for what they bring in material things, have been received in large numbers; and gifts have been more numerous than ever before. The usefulness of the collections has been developed by systematic cataloguing and labeling, and the work of the departments has been pushed in other directions with energy and with definite results. There have been serious losses in the Board of Trustees, but the places of familiar faces have been taken by men whose interest and enthusiasm will keep alive the old tradition of devotion to the interests of the Museum.

THE TRUSTEES

John L. Cadwalader, who died March 11th, and Harris C. Fahnestock, who died June 4th, had both been Trustees

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since 1901. The following resolutions, adopted at meetings held April 20 and October 19, 1914, give an estimate of their services to the Museum and express the high regard in which they were held:

John L. Cadwalader served continuously as Trustee of the Museum of Art for thirteen years. He never held office, though there is no office to which his associates would not have elevated him had he been willing to accept it. He was a member from time to time of almost every one of its standing committees, though never as chairman. He always preferred to have someone other than himself receive that title. But while his fellow-Trustees respected his wish not to accept office, they instinctively accorded him actual leadership. In recent years, whoever has been President, or whoever has been chairman of any committee, when any serious matter has been under consideration, it has always been his advice which has been sought and his conclusion which has been followed. Only those who have sat with him on the governing boards of this and other institutions can realize the extent of his influence. While holding himself modestly aloof from office, the intensity of his interest compelled him to take an active part in all important decisions. He was wont to say: "Now, I don't care how you decide this. I don't wish to influence your action at all." And he meant all he said. But he could rarely refrain from stating the different considerations which should govern action with such clearness as to point to an inevitable conclusion.

He was a vital force in Museum administration. He took a lively interest in all its affairs. No detail escaped his clearness of vision. Unrivalled in his knowledge of men and affairs, in his tact and in his foresight, again and again, though unwilling to be steersman, he touched the rudder with a firm hand and thus kept the ship on the right course.

The Museum was only one of several institutions to which John Cadwalader rendered the same kind of efficient service. His chief interest was quite naturally centered in the New York Public Library, of which he had been induced to become President upon the death of his friend John Bigelow. It was he, if we mistake not, who conceived the plan of uniting the

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Astor, Lenox, and Tilden Libraries into a single great institution. It was under his diplomatic guidance that this plan, of such far-reaching consequence to the City of New York, had been carried out. It was quite natural that he should watch over its consummation. Next to the Public Library, however, the Museum was his chief concern. It was characteristic of him that when he had once taken up any enterprise he never ceased to labor in its behalf. The same was true of his innumerable helpful relations to friends and clients.

Cadwalader's influence, however, was not merely dependent on the logic of his reasoning or his lucidity of statement. It was rather in his personality. His associates instinctively felt that he was their friend as well as their adviser. In their intercourse with him they quite naturally dropped the "Mr.," not from any lack of respect, but from greater affection. It was to the John Cadwalader whom they loved, and who they knew loved them, that they turned when in trouble or in doubt, and they never failed to find in him friendship as well as counsel.

One of his friends very truly said of him that he belonged to the "small but ancient fraternity known as the Order of Gentlemen." He did, unless the term "gentleman" contains some implication of amiable weakness. There was no weakness about Cadwalader. Slight as he was in frame, and mild as he was in manner, he was the embodiment of courage whenever that quality was called into play. Say rather that he belonged to a still nobler order—the order of "Chevaliers, sans peur et sans reproche."

In the death of Harris C. Fahnestock the Museum has sustained the loss of a Trustee who for thirteen years had been identified with some of its important work, to which he was always faithful and devoted. He became a Fellow of the Corporation in 1871 and a Trustee in 1901, served on various committees, signally that of the Committee on Finance, for seven years, was Treasurer of the Museum from September 1, 1902, until failing health compelled his resignation on February 20, 1905. Up to the last, he was a constant attendant at the meetings of the Board and did his part toward promoting the prosperity of the Museum. His high personal character and his recognized

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standing in the business world made him an important member of the Finance Committee from 1905 till 1908, and of our Auditing Committee from 1909 to 1914. The duties of these Committees are arduous and their importance and value not always appreciated, and his associates on the Board of Trustees cannot part with him without an expression of their profound regret at his death and their high appreciation of his services to the Museum.

At a meeting held February 16th, R. T. Haines Halsey and Samuel T. Peters were elected to fill vacancies in the Board of Trustees in the Classes of 1921 and 1918 respectively, and on November 9th Lewis Cass Ledyard was elected to the Class of 1915, and V. Everit Macy to the Class of 1916.

THE STAFF

Several changes have occurred in the Staff. By the death of Thomas D. Duncan, Assistant Treasurer since 1893, a faithful and valuable member has been removed; his place has been filled by the appointment of Elial T. Foote.

Joseph Breck, Assistant Curator in the Department of Decorative Arts, resigned on April 1, 1914, to accept the position of Director of the new Minneapolis Institute of Arts.

The Curator of Decorative Arts, Wilhelm R. Valentiner, as a patriotic German citizen felt constrained to join the German army at the beginning of the war. His place has not been filled, but he has been granted leave of absence on the hope that he may soon be able to resume his duties. Durr Friedley, Assistant Curator, has been appointed Acting Curator, and Robert M. Jackson and William M. Miliken, Assistants in this department.

To fill the vacancy caused by the resignation of Miss Marion E. Fenton as Museum Instructor, Miss Edith R. Abbot, formerly Associate Professor of Art at Wellesley College, has been appointed; and to meet the growth in the demands upon the services of this officer, Mrs. Agnes L.

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Vaughan, formerly Instructor in the Museum of Natural History and a student of the Art Students' League, has been appointed as her associate, in direct relation with the public schools of the city. From September, 1914, to January, 1915, in which month Miss Abbot began her duties, Miss Laura H. Cooke filled the position of Instructor.

Miss Winifred E. Howe, who temporarily severed her connection with the Museum last year, has returned to her position as assistant in charge of the editorship of publications.

MEMBERSHIP

In the last report, the necessity of an enlarged membership as a means of increasing the income for administrative purposes was pointed out, with the statement that the Museum depended for the payment of its running expenses partly upon this form of revenue. But while the normal accession of members has occurred this year to the number of 299, the hoped-for increase cannot be recorded. The number of new members has not covered the losses occasioned by deaths and resignations, numbering 365, and the total in all classes at the end of the year was 3,169, making a decrease of 66 as compared with last year. In reference to this decrease it should be stated that since the beginning of the war, the Museum, believing the time inopportune, has dropped the usual canvass for new members. It is earnestly hoped that during the coming year substantial gains may be made. The membership is divided as follows:

Fellows in Perpetuity.....	309
Fellows for Life.....	145
Honorary Fellows for Life.....	34
Fellowship Members, contributing \$100 per annum..	58
Sustaining Members, contributing \$25 per annum...	299
Annual Members, contributing \$10 per annum.....	2,324

To the list of Benefactors has been added the name of Edward S. Harkness, in recognition of his important gifts to the Department of Egyptian Art; and to the list of

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Honorary Fellows the names of Charles L. Hutchinson, President of the Chicago Art Institute, and John Quinn, the latter in recognition of his services to American Art by his efficient advocacy of free art in the recent tariff bill. Thirteen Fellows in Perpetuity have been elected, and sixteen Fellows for Life.

ATTENDANCE

There has been an increase of 73,811 over the attendance of last year, with a total attendance of 913,230, which is the largest in the history of the Museum except that of 1909, the year of the Hudson-Fulton Exhibition. The exhibition of the J. Pierpont Morgan Collection and the Benjamin Altman Collection, has drawn a large part of this number of visitors to the Museum, but it is gratifying to record a normal increase in the number of persons using the collections for study, and attending Museum lectures.

The attendance on holidays has been 47,098; on Sundays, 329,313; and on Saturday evenings from 6 to 10 o'clock, 26,937.

EXPENSES OF ADMINISTRATION

With the increase of the collections and of the work to be done in connection with them, the additions to the building and its equipment, and the development of its educational usefulness, the expenses of administration of the Museum have increased proportionately. The income for this purpose, however, derived from an appropriation of \$200,000 given by the City, receipts from the sales of catalogues and photographs, membership fees, admissions on pay days, and interest on Endowment Funds, has not increased in corresponding degree, so that at the end of the year a deficit of \$162,183.78 remained to be met by the Trustees from other sources.

It was pointed out in the last report that as most of the legacies and gifts received since the foundation of the Museum have been specifically designated for the purchase of works of art, the funds for running expenses have always

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been insufficient, and the burden of meeting such expenses has rested upon the shoulders of the Trustees, while year by year the necessity for an increased Endowment Fund has been keenly felt. The hope was expressed last year that forthcoming gifts might be made with this purpose in view, a need which the history of this year makes more emphatic.

ACCESSIONS

The figures given in the Statistical Tables on p. 42 include the objects in the Benjamin Altman and William H. Riggs Collections, which, while announced in the report of last year, were not included in the statistics then given. The total number of objects received by bequest, by gift, and by purchase was 6,469. This is an increase of 3,247 over the number of objects recorded in 1913.

It should be noted that the largest part of these objects was included in the Riggs Collection of Armor, and that the next most important classes of objects received were for the Department of Egyptian Art, numbering 1,384, and for the section of ceramics, 1,381, which included the Altman Collection of Chinese porcelains.

AMERICAN ART

Of works by American artists, 3 paintings were received as gifts, 9 paintings were purchased; 2 sculptures were given, and 6 sculptures bought, during the year.

The Hearn Fund has been drawn upon for the purchase of eight paintings, Mr. Frederick W. Hunter has added to his gifts of American glass, and Judge A. T. Clearwater has continued his loan of silver made by early American silver-smiths.

BEQUESTS

Several important bequests have been received: from John L. Cadwalader, collections of English eighteenth-century furniture, Chinese and Japanese bronzes, old English porcelain figures, and the sum of \$25,000 for the purchase

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of English furniture and porcelain; from Francis Thomas Sully Darley, five paintings by Thomas Sully, and one attributed to Van Dyck; from Fredericka Gade, \$5,000 in memory of her brother, Henry Gade; from Mrs. Mary M. Johnston, a collection of ceramics, prints, and embroidery; from Frederick Townsend Martin, a collection of colored prints, arms and armor, and a Dutch clock; and from August Lewis, a painting by George de Forest Brush.

GIFTS

The gifts, which are referred to in detail under the reports of the departments, have numbered 1,888, including the objects in the William H. Riggs Collection, 3,905. They include the Charles Stewart Smith Collection of Chinese and Japanese Paintings, presented by Mrs. Smith, Howard C. Smith, and Charles Stewart Smith, Jr.; 83 Japanese sword-guards, presented by Mrs. Adrian H. Joline; the Kawasaki Collection of Japanese armor, included in a gift of 500 pieces from Bashford Dean; and the very important gift of \$15,000 a year for the period of five years from Mrs. Edward J. Tytus, in memory of her son Robb de Peyster Tytus, for the purpose of providing for the publication of a record series of the principal monuments of Thebes by the Museum's Egyptian Expedition. Numerous and valuable gifts to the Egyptian Department have been received from Edward S. Harkness and from Theodore M. Davis.

PURCHASES

Fewer purchases have been made this year than in several years past, only 815 objects having been added to the collections in this way. The amount spent in acquisitions was \$310,466.08, which shows at once that the accessions have been of importance. The list on page 74 gives the names of the objects, and shows the funds out of which they were bought.

LOANS

The large number of loans recorded, 5,513 objects, embraces 4,264 pieces in the J. Pierpont Morgan Collection.

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Aside from this collection, the number of objects received in this way has been greater than last year, 1,249 objects having been received from 38 lenders. To all of the friends of the Museum who have contributed to the exhibitions, the Trustees desire to express their thanks, and especially to Theodore M. Davis for his numerous loans to the Egyptian Department and to Bashford Dean for important additions of armor.

CARE OF THE COLLECTIONS

Progress has been made in the registration, photographing, and cataloguing of works of art, not only new accessions, but those of earlier years. In this connection, 24,561 photographs, used in the keeping of records, have been made by the Museum photographer and mounted, and 12,428 labels have been printed in the Museum printing office.

The Glossary of terms employed in describing objects of art, compiled in the interest of uniform usage in cataloguing and label-writing (referred to last year), has proceeded steadily and will soon be ready for publication, its value to us having proved so great as to warrant the belief that such an issue would be of service to other Museums.

a. The Registrar's Office

From the table of statistics it will be seen that the volume of business transacted in the office of the Registrar during the past year was unprecedented. Early in the year the work of unpacking, checking, and entering the 4,264 objects in the Morgan Collection was completed. The same routine was followed in connection with the Riggs Collection of Arms and Armor (2,017 pieces), which began to arrive from Paris early in the year, and each object has been properly accessioned and photographed. The John L. Cadwalader, Frederick Townsend Martin, Mary Mandeville Johnston, and other bequests (849 objects) were received, accessioned, and photographed. In March the Benjamin Altman Collection (900 objects) was packed,

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brought to the Museum, and accessioned. The collections of Mexican and South American antiquities (1,936 objects), which had not been exhibited for a number of years, were taken from the storerooms, accessioned, photographed, and transferred to the American Museum of Natural History as a loan.

During the summer months the storerooms were rearranged and the material classified, so far as it was possible to do so. The congestion in the storerooms was relieved to a large extent by placing many of the objects in the new study rooms. A new and larger storeroom was arranged for paintings and all the paintings not on exhibition are now carefully placed in appropriate racks and a card catalogue made. Over 2,000 objects, which were in the Museum collections prior to the adoption of the present method of accessioning, were listed and photographed.

The routine work of the Department has gone on without interruption and has been steadily increasing. Upward of 15,000 accession cards were typewritten. Of the objects which passed through this office, more than 1,000 were offered as gift, loan, or for purchase, but not accepted. The Museum packers did all the work in connection with packing and bringing to the Museum the various gifts and bequests, including the Altman, Cadwalader, and Johnston Collections, and it is gratifying to report that not a single object was broken or damaged.

b. The Cataloguing Department

Looking forward to the time when a comprehensive catalogue of Museum material by subject will be required, an attempt has been made to provide a record of each new accession at the time of its purchase or of its acceptance as a gift. This record contains the following information: class, country, date (furnished by the Curator of the department to which the object belongs); name; artist or craftsman, when known; mark or signature, if any; material and size; source, donor (if a gift), vendor, price, and fund from which paid (if a purchase); some description

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of style or ornament and such information about provenance and publication as may be obtainable. This information is typewritten on the reverse of the record photograph, which also contains the accession number (assigned by the Registrar) and the photographic negative number (assigned by the Photographer). A duplicate of this card is made for the Curator of the department to which the object belongs. The original is filed by subject, the subjects to be bound together by a comprehensive system of cross references, when a satisfactory system of classification shall have been worked out. Although a good deal of work has been done toward a classification, subject headings and groups are still tentative.

Since January, 1914, the work has been carried on by two people giving full time and another giving half time, with the result that the current accessions either have been catalogued or work on them is well under way.

In connection with work on new accessions, certain old collections, about which the records were vague or wanting, have required a great deal of time. The opening of the new Armor Hall and the removal to it of all the armor previously scattered throughout the building have made it necessary to catalogue the Dino and Ellis Collections as well as the new Riggs Collection. More than 1,800 cards have been made of objects in the Riggs Collection and more than 750 of objects included in the Dino, Ellis, and Ridgely Hunt Collections, and in various smaller gifts and purchases. For the Japanese armor, it has taken at least as much time to revise the records of the armor purchased in 1904 and 1906 as to catalogue the large collection given by Dr. Dean this year, for which more than 400 cards have been written.

The catalogue now contains between eleven and twelve thousand cards. In addition to these some four thousand more are ready to submit to the various curators for criticism before being copied and filed. These include the Ferguson Collection, the Smith Collection, the Cadwalader Collection, the Joline Collection, part of the Altman Col-

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lection, and other individual gifts and purchases made during the year.

SPECIAL EXHIBITIONS

The J. Pierpont Morgan Collection, which has remained on exhibition during the year, an exhibition of Chinese and Japanese paintings, embraced in the Charles Stewart Smith gift, and an exhibition of Chinese paintings purchased by the Museum have constituted the special exhibitions of the year.

RECEPTIONS

The collection bequeathed by the late Benjamin Altman was opened with a reception by the Trustees for the Members and their friends on November 17th, and a special view of the collection of Chinese paintings, purchased in 1913, was given to the Members on January 26th. At the time of writing, arrangements are being made for a reception on the occasion of opening the collection of armor given by William H. Riggs.

DEPARTMENTAL DEVELOPMENT

The activities of the various departments of the Museum, of Egyptian Art, Greek Art, Paintings, Decorative Arts, Arms and Armor, and the Library, will be found in the following detailed reports:

1. Department of Egyptian Art

The past year has been one of steady progress in this department, both in the increase of its collections and in the development of plans for broadening the scope of its usefulness.

The Museum Expedition in Egypt carried out a full and successful season of excavation, conducted at both the North and South Pyramids of Lisht and on its other concession at Thebes. At the former point, the Pyramid of Amenemhat I, a large area was cleared to the southeast and south of the pyramid, exposing a number of important

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mastaba tombs and many tomb-shafts in the XIIth dynasty cemetery surrounding the pyramid. The work added interesting facts to those already known concerning the structural characteristics of tombs of this period, and yielded many objects characteristic of "royal" cemeteries of this type. These included several stone statuettes, a standard royal weight of porphyry, inscribed with the name of Sesostris, animal and other figures of blue glaze, cylinder seals, scarabs, and various forms of ornament.

At the South Pyramid at Lisht, that of Sesostris I, a further program of work was rendered possible through the fund generously given for the purpose by Edward S. Harkness, a Trustee of the Museum. A considerable area north of the pyramid-temple was cleared, exposing two small pyramids belonging to members of the royal family, and further, just outside the massive wall surrounding the royal enclosure, a tomb of much interest was uncovered. This proved to belong to an official named Imhotep, who had held high office under Sesostris, and in the excavation of its enclosure-wall there was found a group of objects of unique importance. Buried alongside the wall were two divine barks, while the remains of two other divine boats, of a rarely occurring type known as solar barks, were found close by. Then, only a meter or two beyond, a chamber was discovered which had been constructed in the wall, containing two wooden statuettes of the king, Sesostris I, and a painted wooden shrine with double doors. The shrine proved to contain the only example yet known of the "Anubis-symbol," the emblem of the god Anubis who figured as the protector of the mummy and presided over the embalmment. The statuettes, which represented the king as wearing in one case the white crown of Upper Egypt, in the other the red crown of Lower Egypt, were in an excellent condition of preservation and are among the most noteworthy sculptures of the XIIth dynasty yet known. The discovery of this group of objects added a new chapter to our knowledge of Egyptian funerary archaeology, the significance of which was discussed in a

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recent report of the excavations in the Bulletin. The material added to our collection as the results of the season's work at Lisht has emphasized still further its position as the strongest representation of the art of the Middle Kingdom to be seen outside the Cairo Museum itself.

At Thebes the expedition completed the excavation of the Monastery of Epiphanios, which it had begun previously, and also carried out the investigation of several neighboring sites of the Coptic period. At the same time a number of tombs were cleared in the same district, which had belonged to officials of Mentuhetep II-III, of the XIth dynasty, and were placed in the hill overlooking the temple at Deir el Bahari. Particularly from the excavation of the Coptic sites many interesting objects were derived which illustrated various sides of the daily life of the period.

The work which the expedition has had in hand, parallel with its regular program of excavation, of building up for the Museum a series of records of some of the principal types of Egyptian monuments, was centered among the painted tombs of Sheikh Abd el Kurneh, as for several years past. This side of the work, which will eventually equip the department with the material necessary as a basis for study or investigation on the part of students and archaeologists, has been greatly strengthened during the year through the munificent gift from Mrs. Edward J. Tytus, in memory of her son Robb de Peyster Tytus. Her gift of the sum of \$15,000 a year for a period of five years, provides for the publication, through color drawings and photography, of a number of the painted tombs at Thebes, in a series of memorial volumes to appear as nearly as possible at the rate of one volume each year. The staff of the expedition has been increased to carry through this work, which in addition to the publication of the volumes mentioned, will result in the formation for the department of complete photographic records, as well as architectural and color drawings, of some of the principal monuments of the Empire.

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As a gift from Edward S. Harkness the Museum has received a magnificent diorite sarcophagus, acquired from the Egyptian Government and found in 1912 in excavations at Sakkara. It is of colossal size, the sarcophagus and its lid together weighing approximately 16½ tons. It bears the name of Uresh-nofer, a Prophet of Mut who lived in the XXXth dynasty, about 350 B.C., and is elaborately decorated with scenes and texts relating to the passage of the Sun-god through the Underworld during the twelve hours of night.

From Mr. Harkness the Museum has also received as a gift a red-granite statue of King Thutmose III, ten feet in height, found in excavations in the temple of Medamut, at Thebes, as well as a series of fragments of royal decrees set up by King Neter-bau at Coptos, which are of definite historical importance.

From the excavations conducted at Thebes for many years past by Theodore M. Davis, the Museum has received, as gifts from Mr. Davis, a series of objects found in the Tomb of King Siptah and at the Temple of Medinet Habu in 1912-13. Among them are ten alabaster ushabtis of Siptah, and a series of artists' sketches on limestone found in the general course of his excavations in the Valley of the Kings, while from Medinet Habu we have received a sandstone window with openwork design, bearing the name of Ramses III, which originally belonged to a small palace-building adjoining the temple.

The department is again under great obligation to Mr. Davis for the loan of many objects of both historical and artistic interest, principally from his own excavations, to which he has added this year a beautiful and representative collection of scarabs consisting of more than 600 examples.

A somewhat comprehensive plan of rearrangement and installation of material in the exhibition rooms of the department is being carried out during the present winter. This includes the addition of a new room to the series, and a change in the arrangement of galleries adjoining the Fifth Avenue hall rendered necessary for the erection of

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the mastaba-tomb from Sakkara, the gift of Edward S. Harkness a year ago. This tomb, with an imposing façade some 45 feet in width and 18 feet in height, has a central doorway leading to two offering-chambers, their walls covered with scenes in brilliantly painted relief. Visitors are to be permitted to enter the chambers, which are to be lighted by electricity, and thus gain a knowledge at first hand of the constructive and decorative features of such a monument. The reconstruction of the tomb is now in progress and should be completed by early summer.

2. Department of Classical Art

Foremost among the purchases made by the Classical Department during the year 1914 must be mentioned a wonderful bronze portrait statue of a boy, a Greek work of the end of the first century B.C. The subject is as yet unknown, but he is probably a member of the Julio-Claudian family. In view of the great rarity of bronze statues and the beautiful workmanship and preservation of our example, this bronze is one of the most important acquisitions ever made by this department. It has been placed for the present at the top of the large central staircase, and was described in the January Bulletin. Another purchase of exceptional importance is a marble bust, perhaps of the young Tiberius, which was acquired early in the year and has been exhibited during the last year with the 1913 accessions. The remaining pieces consist of nine marbles, eight bronzes, fourteen vases, four terracottas, and four gems. With the exception of a few pieces which are not yet ready for exhibition or have not yet arrived at the Museum, they have all been placed in the Boscoreale Room and are briefly described in the February Bulletin.

Among the sculptures the most important is a fine bronze portrait head, probably of Marcus Agrippa. Other noteworthy pieces are the bust of a woman, of early Trajanic date; the head of a youth, a fine Roman copy of a fifth-century type; and the upper part of a Roman cippus with three busts in high relief. The bronzes include a Greek

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mirror with a beautiful relief representing Marsyas playing the double flutes, an archaic handle in the form of a youth bent backward, and a fifth-century colander of effective design. The vases form a particularly interesting series. There are two magnificent examples of the colossal Dipylon vases which were used as grave monuments, each about four feet high, dating from the eighth century B.C. Among the black-figured specimens special mention must be made of two kylikes, one bearing the name of the maker, Nikosthenes, the other of Psiax, as well as a fine Panathenaic amphora with the representation of a foot race. A diminutive marriage-vase, evidently a child's toy, and a kylix with scenes of warriors, executed with great delicacy, are noteworthy specimens of red-figured vases. Of the terracottas the most interesting is an archaic terracotta relief representing mourners at a funeral; there are also two charming statuettes of the Tanagra type, and seven plaques of an Etruscan frieze with sea-horses in relief, vividly colored. The four gems are of the Mycenaean period, which has heretofore been illustrated in our collection by only four examples.

Our collection of Greek prehistoric art has been enriched by a number of reproductions as well as by sixteen original pieces. The latter were acquired from the University Museum, Philadelphia, in exchange for duplicate Cypriote vases. The reproductions consist of three magnificent amphorae from Kakovatos, Greece, three vases from Mycenae and Knossos, a bronze statuette of a youth recently found at Tylisos, Crete, three hundred and fifty-five plaster impressions of engraved gems and sealings, and fifteen clay tablets from Knossos.

With the Altman Collection the Museum has come into the possession of a few classical antiquities, foremost among which is the wonderful bronze portrait bust of the end of the first century B.C. The other pieces consist of an Apulian decorative vase and four pieces of Roman glass.

The department has received an important anonymous gift of twenty-three Lydian vases, dating from the eighth

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to the sixth centuries B.C. They form important additions to one type of early vases.

The congestion in the Classical Department is becoming so great that its galleries are all unduly crowded, and a number of objects have had to be placed in the storerooms. This situation cannot be improved until it is possible to move the collection into its new quarters in the South Wing, which is now being built.

3. Department of Paintings

In the Department of Paintings the year has been a comparatively uneventful one as regards both accessions and activities outside of the usual routine. In the ordinary departmental work, however, must be included the arrangement and hanging of the pictures in the Benjamin Altman Collection. The paintings of this bequest were referred to in detail in the last Annual Report.

In addition to works in the collection proper, certain modern paintings also were bequeathed to the Museum by Mr. Altman. The conditions that govern the exhibition of the Altman Collection do not apply to these modern paintings, as by the terms of the will these may be placed in the picture galleries to which they appropriately belong. The works, which have been received and placed on exhibition, are as follows: *The Ferryman*, *L'Allée des Arbres*, and *Souvenir of Normandy* by Corot; *Landscape with Storks and the Banks of the Oise* by Daubigny; *Path among the Rocks* by Rousseau; *Clearing in the Forest of Fontainebleau*, by Diaz; *Return to the Fold*, *Twilight*, and *Changing Pastures* by A. Mauve.

Among the accessions by bequest during the past year is the interesting group of five pictures by Thomas Sully which, together with a picture of the *School of Van Dyck*, were left to the Museum by the late Francis T. Sully Darley, of Philadelphia, the grandson of Thomas Sully. These paintings include the original *Study of Queen Victoria* done from sittings given Sully in Buckingham Palace in 1838, portrait of the painter's daughter, Mrs. Darley, with

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her son Francis; a picture of Mrs. Sully; the painter's daughter, Rosalie; and a painting done for an engraving showing a baby asleep in his crib. A portrait of Henry George by George de Forest Brush has been bequeathed by August Lewis.

The gifts include a beautiful example of the work of J. Alden Weir, *The Red Bridge*, from Mrs. John A. Rutherford; a tinted drawing of Bismarck by Franz van Lenbach and a portrait of himself by William Orpen, both from George F. Baker; also five drawings by F. O. C. Darley illustrating Hawthorne's *Scarlet Letter*, from W. A. White. From the Executors of the estate of Benjamin Altman has been received a Portrait of Mr. Altman by Ellen Emmet Rand, which has been placed in the Fifth Altman Room.

Among the pictures of the older schools acquired by purchase are a cassone front representing the Visit of the Queen of Sheba to Solomon, attributed to Sano di Pietro, and two pictures by Pietro Longhi, *The Visit* and *The Letter*. Other purchases have been mostly of contemporary American works, *The Girdle of Ares* by Arthur B. Davies; a picture of the Panama Canal by Jonas Lie; *Mayfair* by Gifford Beal; *Connecticut Hills* by Ben Foster; *The Spanish Gypsy* by Robert Henri; *Silver Clouds, Arizona*, by Albert L. Groll; *Little Mildred* by Douglas Volk; and *Repairing the Bridge* by Robert C. Spencer.

Two drawings by William Blake, *The Wise and Foolish Virgins*, and *The Angel of the Revelation*, are the only additions through purchase to the collection of drawings.

Loans have been received from J. Pierpont Morgan, Henry Walters, Kenneth P. Budd, Mrs. Michael Gavin, and Mrs. L. E. Holden.

A group of pictures, the property of the Museum, which it was impossible to show here for the time, was lent to the Municipal Art Gallery for exhibition in the hall of the Washington Irving High School from July 1st to October 1st. There were 78 works in the group, of which 36 were

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water-colors and drawings. The exhibition was remarkably successful.

4. Department of Decorative Arts

During the past year the staff of the Department of Decorative Arts has been chiefly occupied with problems of installation and arrangement, made urgent by the rapid, almost overwhelming growth of the widely varied collections included in this division of the Museum. The first weeks of 1914 were taken up with the arrangement of the Morgan Loan Collection, consisting largely of material related to the Decorative Arts. Not including the paintings, miniatures, and classical bronzes, nearly four thousand objects were installed by this department in about two months, the material occupying altogether one hundred and thirty-one cases in thirteen galleries on the second floor of Wing H. At the opening of the Morgan Collection on February 16th, that part of the Edward C. Moore bequest which had been in retirement for more than a year, was again placed on view in Gallery H 10. The Moore Collection is thus shown permanently in two adjoining rooms which are so arranged that, while the donor's stipulations are fulfilled, yet the objects are grouped according to their origin, and the most important class of material, the Near Eastern metalwork, is exhibited as part of the general display of Near Eastern art in the Museum.

Another task involving the rearrangement and replacing of objects already well known to Museum visitors was the transference of the John Crosby Brown Collection of Musical Instruments from Galleries 35-39 on the second floor of Wing C to Galleries 26-29 on the first floor of the same building, a change necessitated by the installation of the Altman Collection. Although the floor space of these two sets of rooms is the same, on the second floor it is divided into five galleries with skylights, while on the first floor there are but four galleries and these are lighted by large north and west windows. The work of refitting the cases and installing the instruments in their new quarters re-

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quired ten months, but the result has proved most satisfactory and the collection has never been shown to better advantage.

The latter half of the year has been occupied with the arrangement of a series of study collections made up of three classes of material: first, objects which, although of merit, could not be shown in the regular exhibition galleries because of lack of space; second, objects duplicating those already displayed; third, objects of use to students and designers, but scarcely of sufficient interest to hold a place in the rooms arranged for the benefit of the general public. The establishment of such a series of study rooms solves a troublesome problem and should considerably increase the usefulness of the collections of decorative arts, in that persons really interested can now obtain access to a large amount of material heretofore unavailable in storage.

Of these study rooms, which are situated in various parts of the building, one is devoted to Gothic and Renaissance furniture, another to Near Eastern art, and a third to Far Eastern objects, including the hundreds of Chinese and Japanese paintings lately secured by the Museum. Two others in the basement of Wing H are so large and well lighted as to justify considering them as supplementary exhibition galleries. One, No. 23, is given over to American domestic art, and contains much of the interesting collection of early American furniture presented to the Museum by Mrs. Russell Sage, and not previously shown because of lack of exhibition space. The permanent installation of the collection is, however, still a matter of the future. The second supplementary gallery, No. 24, holds a large number of pieces of Occidental ceramics, arranged chronologically and topographically, in a study series long needed by the Museum. A certain amount of English furniture is also shown in this room, while in the ample corridor adjoining, the electrotype reproductions of historic metalwork have been arranged more advantageously than under former conditions, when shown on the second floor

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of the Fifth Avenue Wing. The Museum collection of pewter is also displayed here, together with various miscellaneous objects in metal formerly retired in inaccessible storerooms. Although the study room of textiles has for some years been open to the public, the classification of the eleven thousand odd examples of fabrics, embroideries, and laces contained therein has only recently been completed. The final arrangement of this room makes a total of seven different study collections prepared during the past year for permanent public use.

Changes in the main exhibition galleries have not been numerous, the chief development being on the second floor of the Fifth Avenue Wing, where the corridors vacated by the metallic reproductions and the Japanese armor have been filled with modern sculpture, chiefly small bronzes. The adjoining gallery and the room formerly occupied by European armor, now contain examples of early Oriental sculpture and rug-weaving.

In conformity with the policy of retrenchment adopted by the Trustees, almost no purchasing has been done by this department during the second half of the year. Objects bought before the outbreak of the war include important reliefs by Pietro Lombardo and Agostino di Duccio, as well as three valuable pieces of early Chinese sculpture; an heroic statue of Kouan Yin, a fine stone head, and one of the series of seven pottery Lo Han, which have lately created such a wide interest among museums and collectors. In furniture, a fifteenth-century Italian painted cassone was purchased, as well as several good English pieces of the eighteenth century. A number of excellent specimens have been added to the textile collection during the year, chiefly ecclesiastical, the most noteworthy being a unique Armenian orphrey of the fourteenth century and a cope of seventeenth-century Persian velvet. Others from the Bernheimer Collection, purchased by Dr. Valentiner in Munich during the past summer, comprise a sixteenth-century Spanish cope in gold brocade and several chasubles and orphreys of Spanish, Italian, north Rhenish, and

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Westphalian provenance. There have also been purchased a number of pieces of ceramics, both Oriental and Occidental, including some good Persian and Korean specimens.

Bequests and gifts of material included in the scope of the department have been numerous. The magnificent sculpture, porcelains, rugs, furniture, and enamels comprised in the Altman bequest raise to an entirely new level of importance the Museum collections of decorative art. The will of John L. Cadwalader also greatly enriched the department in the division of English furniture and porcelain. Some thirty-seven excellent pieces of cabinet-making, chiefly Chippendale, were received in this bequest, as well as ninety very fine examples of Chelsea porcelain, filling a serious gap in the ceramic collection of the Museum. There are also specimens of Meissen, Sèvres, and Chantilly porcelain, English glassware, and forty silver snuff boxes of the seventeenth and eighteenth centuries, besides a considerable number of miscellaneous objects, all suitable to a mid-eighteenth-century English house.

Forty-five English mezzotints, welcome as aids to effective installation schemes, were bequeathed by Frederick Townsend Martin, from whose estate the Museum also received two antique clocks. Another notable bequest was that of Mrs. Mary Mandeville Johnston, who left to the Museum over five hundred examples of ceramics, including continental faience and much Staffordshire ware, interesting to collectors of early blue and white Anglo-American pottery. Important and timely in the field of American decorative art was Frederick W. Hunter's gift of three hundred and twenty examples of Stiegel glassware, made in Lancaster County, Pennsylvania, by Henry William Stiegel, one of the most interesting pioneers of artistic industries in America.

The valuable collection of Chinese and Japanese paintings formed by the late Charles Stewart Smith was presented to the Museum by Mrs. Smith, Howard C. Smith, and Charles Stewart Smith, Jr. Six of the paintings are Chinese, the rest Japanese, including some forty kakemono, nine

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screens, and a number of albums containing nearly three hundred and fifty drawings, all but a third of which are attributed to Hokusai. Many names famous among Japanese artists are represented in the collection, which is the largest and most important donation yet made to the division of Far Eastern painting.

Rodin's figure of *La Martyre* was added to the Rodin Gallery through Watson B. Dickerman's generosity, while other objects of varied character were received from a number of donors. Such gifts include laces from Thatcher Adams, Mrs. William H. Bliss, and Mrs. Robert W. de Forest; English ceramics from Mrs. Russell Sage; and different objects from Hon. Peter T. Barlow, Guy Ridpath, Mrs. Edward Robinson, Robert W. de Forest, and others.

Lenders have been generous and loans frequent and important, comprising fine tapestries from Joseph Sampson Stevens, C. Ledyard Blair, F. Marsden Perry, Otto H. Kahn, and George Blumenthal; Gothic sculpture from Mrs. S. H. P. Pell; furniture from Mrs. John W. Alexander and the Misses Hewitt; silver from Mrs. F. Egerton Webb, J. T. Darling, and Judge Clearwater, who has constantly added to his already large collection of American work; and laces and miscellaneous objects from a number of other lenders.

The special exhibition gallery, E 11, has been given over all the year to Oriental material, chiefly paintings. Two different exhibitions of Chinese paintings owned by the Museum were shown there, followed in the early autumn by the display of the Charles Stewart Smith Collection of Japanese art, which was in turn followed by a third arrangement of Chinese scrolls and wall-pieces. Elsewhere in the Museum the exhibition of English embroidery was continued and another of Near Eastern needlework arranged.

5. Department of Armor

For this department 1914 was a fruitful year, both in accessions and in installation. First of all, it received from

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Paris William Henry Riggs's "Armour and Art Donation." This was a princely gift, including about two thousand carefully chosen objects. It received also a gift of Japanese armor from the curator, which comprised over five hundred specimens, and included the well-known early armor from the Kawasaki Collection of Tokyo.

In the matter of installation, the past year has seen the equipment of four new galleries on the first floor of the new north wing. The largest of these is a columned court, measuring about 100 feet by 130 feet: in the middle are shown armed equestrian figures; under its columns are Gothic and Maximilian objects, also armor of the seventeenth century. North of the court is a long room, 35 feet by 100 feet, with a painted timber ceiling and an excellent north light; here are arranged the ornate panoplies of the second half of the sixteenth century. A corner room, adjacent, will contain the final part of the Riggs Donation, consisting of pictures, Renaissance furniture, and stained glass, mainly as contemporary documents for the study of armor. This room opens to the south into the Japanese armor gallery, extending along the Fifth Avenue side. Here the important objects of the collection have been given a setting which hitherto has been conspicuously lacking. Cases, racks, ceiling, and colors have been brought into better harmony with Japanese armor. Adjoining this is a smaller room in which other Oriental arms, Turkish, Indian, and Persian, have been grouped. These include numerous beautiful arms borrowed mainly from the collection of George C. Stone.

The installation of the various collections, new and old, has kept many workers busy. At least twenty-five hundred objects have been cleaned, marked, and accessioned. Many of them have been repaired and mounted—no small task, especially in the restoration of ancient banners. For the enlarged collection about two hundred cases have been constructed and arranged. No less than sixty wall panoplies have been put in place. For many of the objects labels

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have been written and printed, and the handbook of the entire collection has been written.

In its arms and armor the Museum now takes high rank among national collections.

6. The Library

It is gratifying to report on the continued growth of the Library, and on its usefulness as evinced by the steady increase of readers. The addition of books brings the total number to 28,452; and accessions in the photograph department raise this collection to the number of 37,572. The books and photographs have been used by 11,648 persons, an increase of 1,209 over the previous year. Teachers lecturing in the class rooms availed themselves more than ever of library material for illustration; twenty-eight classes have been thus supplied. In addition to these, small classes from art schools have been accommodated in the reading room.

Among the important purchases is a complete copy of the engraved work of Giovanni Battista and Francesco Piranesi—Greek and Roman antiquities, paintings, etc., in 26 volumes published at Rome and Paris between the years 1756 and 1807. Our set consists of the plates of the first edition in early impressions and therefore is an exceptionally fine one. A valuable addition to the photograph collection is that of 395 reproductions of Greek and Roman sculpture in important German museums.

Continued effort is being put forth to obtain the most useful books and photographs and also to supply deficiencies in periodicals and society publications.

The list of donors and the comparative tables of accessions and attendance will be found elsewhere in the report.

THE BUILDING

On May 9th the City, through the Department of Parks, issued contracts for the construction of two new additions to the Museum, to be known as Additions J and K. These wings are now being built in continuation of the Fifth Avenue façade to the south; they will balance Additions E and

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H, built in recent years to the north, thereby completing the Fifth Avenue front, and giving a frontage on Fifth Avenue, from 80th Street to 84th Street, of about 350 feet with a depth for Addition J of 104 feet and Addition K 145 feet. The City made an appropriation of \$750,000 for the construction of these wings, but as that amount was insufficient for the complete construction, the present contracts do not include the interior finish of Addition K, which will have to be contracted for at a future date.

During the past summer an asphalted service road was constructed, entering the Park to the north opposite 84th Street, and connecting with the receiving department in Addition F.

EDUCATIONAL WORK

There has been a healthy growth of the educational work. Both public and private school teachers have made use of the collections, directly or indirectly connecting their visits with their studies; more students of design have studied and sketched from the objects in the galleries and study rooms, and more lectures have been given by the Museum Instructors, as well as by outside lecturers. Besides the efforts of the Museum itself in this direction, a summary of which is shown on page 41f., mention should be made of the classes held by the College of the City of New York and Columbia University in their extension courses, and also of the lectures given by the School Art League for its members, and for school teachers and pupils, the work of the Docent of this Society both in the schools and in the Museum, the lectures in Yiddish of the Arbeiter Ring, and of other societies and schools, as shown in the list on page 48. The class room has been used 231 times, and the Lecture Hall 37 times.

MUSEUM INSTRUCTION

In 365 appointments, the Instructors have met 2,979 persons. Of this number, 2,411 consisted of teachers and classes from public and private schools. Besides the school

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children who have been met by the Instructors, 31,599 children in both the elementary and the high schools have been brought by their teachers in connection with their school studies. To this number is to be added 776 children, visiting the galleries with the Docent of the School Art League, who was appointed by the Society for the encouragement of the study of art in schools and the use of the Museum.

The work of the Instructors may be summarized as follows:

Meeting members and visitors who desire to see the collections under guidance; meeting teachers desiring advice as to illustration of school studies; meeting school children sent to see the collections in connection with their studies; giving lectures in the Museum to teachers (two courses were given, for High and Elementary teachers, with an aggregate attendance of 345; giving talks to classes in the public schools on request of the teachers; arranging for the use of Museum material in the class rooms by teachers of design, etc.

Some of the talks given have been on Architecture and Art in Greece, Life in Greece, The Art of Rome and Roman Life, The Art of Egypt, The History of Tapestry, of Rugs, of Furniture, of Lace, The Renaissance in France and Italy, and The History of Painting. Three talks have been given to classes of blind children.

The two new class rooms have been used by public school teachers for illustrated talks to their classes, by classes from the New York School of Applied Design, by classes of children from the Settlement Guild, under the direction of Miss Kallen, and by classes in the extension work of Columbia University, the College of the City of New York, and New York University.

The study room of textiles has had about one hundred visitors, and there have been frequent classes in the galleries. The Department of Music of Teachers' College and the Columbia Summer School have availed themselves of the opportunity afforded for the study of types

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of musical instruments and the Class in Physics of Teachers' College is also among those who have made use of the collection for study purposes.

INFORMATION DESK

The Information Desk is the mouthpiece of the Museum, where questions of every kind are asked and answered: questions concerning the Museum itself, the building—its history, size, date of erection, and the location of offices, galleries, and other rooms—hours of opening and closing, membership privileges, and the location, acquisition, changes in, and descriptions of collections; its educational work—lectures, lending of lantern-slides and photographs, the use of the Library, and the services of Instructors; its catalogues and handbooks; the location of statues and buildings, the Zoo and the obelisk in Central Park; and the car-lines, steamboats, railroads, boarding-places, hotels, and theaters of the city. It is the place where conveniences are arranged and services rendered, such as securing wheelchairs, delivering messages, looking up train connections, mailing letters, changing money, providing a rest room for the weary, and giving first aid to the injured. During the past year the work of this place of information has greatly increased and it has come more and more to play an important part in the Museum activities.

Here are sold the catalogues, photographs, and other publications, made by the Museum and by outside publishers, of objects in the Museum collections; and here teachers, students, and lecturers come to obtain by purchase or loan lantern-slides and photographs.

LOAN OF LANTERN-SLIDES AND PHOTOGRAPHS

The loan collection of lantern-slides has been considerably increased, and now numbers 14,172. To 379 borrowers 15,845 slides have been lent for use in and out of town; 546 photographs have been lent for school use. Slides have been lent to 17 New York City public and private schools, 7 art schools, colleges and universities, 5 clubs

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and churches, and for 23 lectures under the auspices of the Board of Education. They have been used by 8 societies, women's clubs, and schools in New York State; 9 in New Jersey; 5 in Connecticut; 5 in Pennsylvania; 2 in New Hampshire; 1 in West Virginia; 1 in Vermont; 1 in Tennessee; 4 in Ohio; 3 in Indiana; 2 in Michigan; and 1 in Texas

PUBLICATIONS

The Handbooks published during the year were a concise Catalogue of Paintings, by Bryson Burroughs, Curator of this department, which takes the place of the volume issued in 1905; an illustrated volume in the series of catalogues of the Crosby Brown Collection of Musical Instruments, dealing with the instruments of America and Oceanica, by Frances Morris, which forms a valuable contribution to the bibliography of the subject. An illustrated Guide to the special loan exhibition of the J. Pierpont Morgan Collection, written by various members of the staff, and an illustrated Handbook of the Altman Collection, also prepared in collaboration, were issued upon the opening of these collections. In connection with the exhibition of Chinese paintings held in the Special Exhibitions Room in February, there was published an illustrated catalogue of the collection, written by Dr. John C. Ferguson.

The munificent gift, received from Mrs. Edward J. Tytus, in memory of her son Robb de Peyster Tytus, of \$15,000 each year for a period of five years, for a series of publications on Egyptian art, is referred to in detail in the report of the Department of Egyptian Art. A revised edition of the Handbook of the Egyptian Rooms in preparation will be ready for publication this year, as well as the first volume dealing with the work of the Egyptian Expedition.

It is gratifying to be able to announce the appearance of the Handbook of Antiquities from Cyprus in the Cesnola Collection by Professor John L. Myres, on which he and the Department of Classical Art have been engaged for a number of years. A Catalogue of the Greek, Etruscan, and Rom-

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an *Bronzes* by Miss G. M. A. Richter, Assistant Curator of Classical Art, is now also in press and should be issued early in the year.

The special folder of the publications shows 43 volumes on sale at the present time. The *Bulletin* has completed its ninth year.

The following table shows the sales of publications of the Museum, including lantern-slides:

Catalogues and folders.....	36,218
Postcards	28,708
Christmas cards	94
Photographs	6,764
Half-tones	28
Lantern-slides	839
" " negatives	14
<hr/>	
Total	72,665

Of photographs, half-tones, color reproductions, etc., of Museum subjects made by Braun, Clément & Co., the Detroit Publishing Co., A. W. Elson & Co., Knapp Publishing Co., the Vermeer Co., and others, 26,346 pieces have been sold.

LECTURES

For the Members of the Museum, six illustrated lectures were given, as follows: by Dr. John C. Ferguson, Chinese Painting, delivered in connection with the opening of a collection of Oriental paintings recently acquired; by Wilhelm R. Valentiner, Curator of the Department of Decorative Arts, the Later Years of Michelangelo; by Dr. Oswald Sirén, Professor of the History of Art at the University of Stockholm, Leonardo da Vinci; and three lectures by Kenyon Cox on the Golden Age of Painting. Mr. Cox's lectures, afterward given at Yale University, will appear in *Scribner's Magazine* this year and will be issued in a volume to be published by Messrs. Charles Scribner's Sons.

Two illustrated lectures in a course for Buyers, Sales-

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people, and Students of Design, were given, one by Professor Charles R. Richards, Director of Cooper Union, on French Furniture of the Seventeenth and Eighteenth Centuries; and the other by C. Howard Walker, of Boston, on Interior Decoration.

Continuing the work for the blind begun in 1913, Miss Bernice M. Cartland, of the Department of Egyptian Art, spoke on the Art of Egypt, and Professor Florence M. Bennett, of Hunter College, on Greek Art. At both of these lectures representative objects from the collections were handled by the audience, for the illustration of the subjects.

Mention should be made, also, of a lecture on Japanese Prints, given in the Lecture Hall by Laurence Binyon, of the British Museum, under the auspices of the Japan Society; of seventeen lectures for the members of the School Art League and the pupils of the public schools; and of six lectures in Yiddish, three on sculpture and three on paintings, given by the Arbeiter Ring.

A complete list of lectures is given on page 48.

COÖPERATION WITH OTHER INSTITUTIONS

The Museum, through its officers, has borne its part in meetings of societies with which it is affiliated, the American Association of Museums, The American Federation of Arts, and the School Art League, while to the Municipal Art Gallery of the Washington Irving High School of this City, opened with a view to making the art treasures of the City more easily accessible to the business section, it lent for the summer months a selection of seventy-eight modern oil paintings and water-colors. In an address at the opening of this exhibition, the President of the Museum, replying to remarks by Thomas W. Churchill, President of the Board of Education, made clear the desire of the Museum Trustees to coöperate with the Board of Education in holding exhibitions in various parts of the City. The attendance, numbering about 20,000 visitors, shows the success of the undertaking.

The hospitality of the Museum has been extended to the

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representatives of The Classical Association of the Atlantic States, in convention in New York; to the United Typothetae and Franklin Clubs of America, during their annual session in the City; to the Commission for the celebration of the New York Commercial Tercentenary for a reception to the official guests of the City; and to the American Academy of Arts and Letters and the National Institute of Arts and Letters, meeting in New York in November, 1914.

CONCLUSION

In these pages stress has been laid upon the material growth of the Museum, its collections, accessions, building, and educational work, as is fitting in the yearly accounting of the Board of Trustees to the corporate body; but the reader, forgetful of the occasion of this report, should not be led to infer that equal importance has not been attached by Trustees and staff alike to the most essential element of the Museum's life, the object of all of its endeavors. Facts and figures are given because they show more clearly than anything else that could be offered, the effort to give to the people of this City a place where objects of art may be studied, understood, and enjoyed.

ROBERT W. DE FOREST,
President.